

THAMES TELEVISION
BROOM ROAD
TEDDINGTON
MIDDLESEX.
01-977-3252

C A M E R A S C R I P T

CALLAN

"THAT'LL BE THE DAY"

By

JAMES MITCHELL

Callan written and created by
JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
TERRY PRITCHARD

Produced by
REGINALD COLLIN

Directed by
MIKE VARDY

STUDIO TWO TEDDINGTON:

CAMERA REHEARSAL: Monday, 13 December 1971. 10.00.

DRESS REHEARSAL: Tuesday, 14 December 1971. 10.30.

VTR: Tuesday, 14 December 1971. 15.15. - 19.15.

PRODUCTION NO: 35004

VTR/THS/5022

DURATION: 51'00 (Two Commercial Breaks)

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CAST LIST:

Callan	EDWARD WOODWARD
Lonely	RUSSELL HUNTER
Cross	PATRICK MOWER
Hunter	WILLIAM SQUIRE
Bishop	GEOFFREY CHATER
Richmond	T.P. McKENNA
Snell	CLIFFORD ROSE
Previous Hunter	RONALD RADD
Parson	JONATHAN NEWTH
Stafford	PAUL WILLIAMSON
Karsky	JULIAN GLOVER
Lebidev	MICHAEL GODFREY
Liz - Hunter's Secretary ...	LISA LANGDON
Lonely's Auntie	QUEENIE WATTS
Milkman	JOHN JOYCE
Prison Guard	TERENCE DENVILLE

WALK ONS: (10 a.m. 13 December 9.30 a.m. 14 December) ASSOC. PLAYS & PLAYERS
(437-3118)

2 KGB Bodyguards: Willie Bowman, Ken Halliwell.

1 Russian Woman: Kathleen Heath. George: Bob Blaine (only from CAMEO AGENCY)

3 Workmen: Bob Wilyman, John Cannon, Bill Burridge.

EXTRAS: (14 Dec. only. 9.30 a.m.) ASSOC. PLAYS & PLAYERS

6 Passersby: Margaret Pilleau, Jacqueline Blackmore, David J. Graham,
Brychan Powell, Stephen Ismay, Jimmy Mac.

WALK ONS USED IN FILMING - FROM CAMEO AGENCY:

4 KGB MEN: Bernard Barnsley, Reg Turner, Clinton Morris, Les Conrad.

2 POLICEMEN: Michael Stevens, Stuart Barry

DBLE. CROSS: Geof Clifford. DBLE. CALLAN: Nigel Stevens, DBLE. STAFFORD:
Howard Kingsley

4 PALL BEARERS: Bill Barnsley, Les Clarke, Mike Horsburgh, Charles Pickess.

2 GRAVE DIGGERS: Ian Elliott, Derek Chafer.

GEORGE: Bob Blaine (also in Studio)

PRODUCTION/TECHNICAL:

Production Assistant	Dottie Rice
Floor Manager	Bill Lawford
A.F.M.	Patrick Vance
Stage Manager	Dorothy Pope
Callboy	Simon Carlton
Make Up Supervisor	Joan Hills
Costume Supervisor	Jan Rowell
Technical Supervisor	John Eveleigh
Lighting	Ken Brown
Cameras	Roy Easton
Sound	Peter Sampson
Grams	Tony Morley
Vision Mixer	Peter Phillips
Senior Racks	Jim Fergus Smith

STUDIO TWO TEDDINGTON:

13 DECEMBER 1971

CAMERA REHEARSAL	10.00. - 13.15.
LUNCH	13.15. - 14.15.
CAMERA REHEARSAL	14.15. - 19.30.
TECH. OPS. SUPPER BREAK	19.30. - 20.30.

14 DECEMBER 1971

LINE UP & MAKE UP	09.30. - 10.30.
DRESS REHEARSAL	10.30. - 13.30.
LUNCH BREAK	13.30. - 14.30.
LINE UP & MAKE UP	14.30. - 15.15.
VTR:	15.15. - 19.15.
TECH. CLEAR	19.15. - 19.30.
TECH OPS. SUPPER BREAK	19.30. - 20.30.

SCENE BREAKDOWN

LAN "THAT'LL BE THE DAY"

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SWTS	PAGES
<u>FILM:</u> 1. INT. CHAPEL	DAY	VICAR HUNTER FORMER HUNTER BISHOP STAFFORD CROSS LIZ 4 PALL BEARERS		S.O.F.		1 - 2
<u>FILM:</u> 2. EXT. STREET CALLAN'S FLAT	DAY	LONELY MILKMAN				
3. INT. STAIRCASE ENTRANCE TO CALLAN'S FLAT	DAY	LONELY MILKMAN	3A 1A	F/POLE 1	1 - 4	2 - 3
TAPE STOP						
<u>FILM:</u> 4. INT. CHAPEL	DAY	VICAR A/B IN SC.1		S.O.F.		3 - 5
<u>FILM:</u> 5. EXT. CEMETERY	DAY	LONELY				
<u>FILM:</u> 6. INT. CHAPEL	DAY	A/B IN SC. 1 LONELY				-
7. INT. LUBYANKA CALLAN'S CELL	DAY	LEBIDEV KARSKY CALLAN	1B 2A 3B	BM. A1 BM. B1	5 - 14	5 - 7
TAPE STOP						
<u>FILM:</u> 8. EXT. CEMETERY	DAY	VICAR HUNTER FORMER HUNTER BISHOP STAFFORD CROSS LIZ LONELY PALL BEARERS-4		S.O.F.		7 - 9

SCENE BREAKDOWN

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>FILM:</u> 9. EXT. GRAVESIDE	DAY	LONELY 2 GRAVEDIGGERS				
<u>FILM:</u> 10. EXT. CEMETERY	DAY	BISHOP HUNTER STAFFORD CROSS LONELY				
11. INT. CALLAN'S CELL	DAY	CALLAN GUARD LEBIDEV KARSKY	4A 4B 1B 3B 3C 2B 2C	BM. A1 BM. B1	15 - 39	9 - 13
TAPE STOP AND RECORD	INSERT-	SHOT 39A	3			
12. EXT. LONELY'S AUNT'S COFFEE STALL	DAY	STAFFORD EXTRAS AUNT LONELY	2D 1B 3D	BM. B2 SFX.	40 - 53	13 - 16
TAPE STOP						
13. INT. HUNTER'S OFFICE	DAY	HUNTER LIZ STAFFORD CROSS BISHOP (oov)	2E 3E 1C	BM. B3	54 - 73	16 - 19
<u>COMMERCIAL BREAK</u>						
<u>PART TWO</u>						
<u>FILM:</u> 14. INT. CAR	NIGHT	STAFFORD CROSS		S.O.F.		20
15. INT. HALLWAY HOUSE	NIGHT	RICHMOND STAFFORD	4C 1D	BOOM A2	74 - 75	20 - 21

SCENE BREAKDOWN

- e -

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
16. INT. HALL	NIGHT	CROSS RICHMOND STAFFORD GEORGE	2F 1D 3F	BM. A2	76 - 79	21 - 22
TAPE STOP						
17. INT. HUNTER'S OFFICE	NIGHT	HUNTER CROSS STAFFORD LIZ SNELL	2E 1C 3E	BM. C1 BM. B3	80 - 87	22 - 23
TAPE STOP						
18. INT. LONELY'S PAD <u>/3 TAPE STOPS IN SCENE/</u>	DAY	LONELY CROSS STAFFORD	2G 1E 3G	BM. A2 SFX.	88 - 117	23 - 26
TAPE STOP						
19. INT. HUNTER'S OFF.	NIGHT	SNELL HUNTER	1C 2E 3E	BM. C1 BM. B3	118-126	26 - 27
TAPE STOP						
20. INT. CALLAN'S CELL	DAY	CALLAN KARSKY GUARD	3B 4B 4A 2A	BM. A1 BM. B1	127-135	28 - 29
TAPE STOP						
21. INT. HUNTER'S OFF.	DAY	BISHOP HUNTER	2H 2E 1F 1C 3E	BM. B4 BM. C1	136-158	29 - 32
TAPE STOP						
22. INT. CALLAN'S CELL	DAY	CALLAN GUARD LEBIDEV OLD WOMAN	3B 1B 2A	BM. B1 BM. A1	159-175	32 - 34
TAPE STOP						
23. INT. HUNTER'S OFF.	DAY	BISHOP SNELL RICHMOND HUNTER	3E 2H 2J 1G	BM. C1 BM. B4	176-186	34 - 36
TAPE STOP						
24. INT. CALLAN'S CELL	DAY	CALLAN LEBIDEV	1H 4B 2C	BM. A1	187-194	36 - 37
<u>COMMERCIAL BREAK</u>						

SCENE BREAKDOWN

PA. THREE

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
25. INT. HUNTER'S OFFICE	DAY	STAFFORD CROSS HUNTER	2H 2E 3E 1C	SL. MIC BM. C1	195 - 214	38 - 40
TAPE STOP						
26. INT. CALLAN'S CELL	DAY	CALLAN KARSKY	4B 1B 3J 3C 2C	BM. A1 BM. B1	215 - 229	40 - 42
TAPE STOP						
27. INT. CORRIDOR HELSINKI HOTEL	DAY	CALLAN 2 GUARDS	2K	F/P.3	230	43
28. INT. BEDROOM	DAY	CALLAN 2 GUARDS	3K 4D 1J	BM. A3	231 - 233	43
TAPE STOP						
29. INT. CORRIDOR	DAY	STAFFORD CROSS RICHMOND	2M	F/P.4	234	43
TAPE STOP						
30. INT. BEDROOM	DAY	CROSS STAFFORD RICHMOND	2N 3L 1K	BM. B5	235 - 242	44 - 45
TAPE STOP						
31. INT. CALLAN'S BEDROOM	DAY	CALLAN 2 GUARDS	1J 4D 3M	BM. A3	243 - 245	45
TAPE STOP						
32. INT. RICHMOND'S BEDROOM	DAY	STAFFORD CROSS RICHMOND	1L 2N 3M	BM. B5 BM. B6	249 - 253	45 -
TAPE STOP						
32A DRAWING ROOM / 3 TAPE STOPS IN SCENE	DAY	2 GUARDS CALLAN CROSS STAFFORD RICHMOND	2P 3N 4E 1L 3M 4L	BM. A4 BM. B6 SL. MIC BM. B6	254 255 256 257 - 269	45A 45A 45A 45A - 47
TAPE STOP						
33. INT. BEDROOM	DAY	CALLAN CROSS STAFFORD	2N 3L 1K	BM. B5	270 - 292	47 - 49
TAPE STOP						
34. FILM EXT. AIRPORT	DAY	CALLAN CROSS STAFFORD		S.O.F.		49 - 53

SCENE BREAKDOWN

- 8 -

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>FILM:</u> 35. EXT. CAR	DAY	CALLAN CROSS STAFFORD 4 KGB MEN		S.O.F.		49-53
<u>FILM:</u> 36. INT. CAR	DAY	CALLAN CROSS STAFFORD				
<u>FILM:</u> 37. EXT. STREET	DAY	CALLAN CROSS STAFFORD 4 KGB MEN				
<u>FILM:</u> 38. INT. CAR	DAY	CALLAN CROSS STAFFORD				
<u>FILM:</u> 39. EXT. PHONE BOX	DAY	CALLAN VOICE (O.S.)				
<u>FILM:</u> 40. INT. CAR	DAY	CALLAN CROSS STAFFORD				
<u>FILM:</u> 41. EXT. STREET	DAY	CALLAN CROSS STAFFORD 2 POLICEMEN 4 KGB MEN				
<u>FILM:</u> 42. INT. CAR	DAY	CALLAN CROSS STAFFORD				

- 5 -

WE BREAKDOWN

[illegible]

T/CINE

S.O.F.

THEMES SYMBOL AND SERIES OPENING FILM

35 mm

EDWARD WOODWARD

in

"THAT'LL BE THE DAY"

by

James Mitchell

with

RUSSELL HUNTER

PATRICK MOWER

WILLIAM SQUIRE

GEOFFREY CHATER

Guest Star

T.P. McKENNA

FADE TO BLACK

FADE UP

T/CINE

16 mm D.H. COLOUR

MUSIC (DUB)

ORGAN

S.O.F.

1. INT. CHAPEL. DAY. (FILM)

IN FRONT OF THE ALTAR A COFFIN, COVERED
WITH FLOWERS. THE VICAR FACES A
CONGREGATION COMPRISING THE SURVIVING
HUNTERS, BISHOP, STAFFORD, CROSS AND
LIZ. AS THE VICAR SPEAKS PAN ALONG
THE LINE OF MOURNERS.

VICAR: We brought nothing into this
world, and it is certain we can carry
nothing out. The Lord gave, and the
Lord hath taken away.

(1 on 3A)

ON T/CINE

S.O.F.
ORGAN

*

ZOOM IN ON COFFIN TO WREATH WITH
INSCRIPTION: 'DAVID CALLAN. DEEPLY
MOURNED.'

*

*

VICAR: Blessed be the name of the Lord. *

2. EXT. STREET. CALLAN'S FLAT. DAY. (FILM)

LONELY ARRIVES.

F/POLE 1

1. 3 A
L/A. W.S. CORRIDOR
SEE MILKMAN INTO R/F.
AND GO TO DOOR IN L.S.

3. INT. STAIRCASE. ENTRANCE TO CALLAN'S FLAT. DAY.

AFTER MILKMAN KNOCKS:

2. 1 A
L/A M.S. MILKMAN L.
SEE LONELY APPEAR R.
LET HIM COME DOWN STEPS
TO M. 2/S.

LONELY: You seen him?

MILKMAN: No...not exactly seen him.

LONELY: Blimey - he must come back here
some time.

MILKMAN: I wouldn't bet on it old son.

LONELY: But he lives here.

(3 on 3A)

MILKMAN: I doubt that. I doubt it
very much.

3. 3 A LONELY: You said you would keep an eye
CU MILKMAN open for him -/

4. 1 A MILKMAN: I did old son. And I meant
CU LONELY it. Just sit down. /

----- STOP TAPE -----

T/CINE

S.O.F.

16 mm D.H. COLOUR

4. INT. CHAPEL. DAY.

VICAR: Sometimes, on occasions such
as this, I am asked to say a few words
about the person we mourn. I did not know
David Callan, but his friends have provided
me with some notes about him. I have been
asked to read them to you.

5. EXT. CEMETERY. DAY. (FILM)

LONELY ARRIVES ON A BICYCLE, PARKS IT
AND WALKS UP THE PATH PAST A LINE OF

(On T/C.)

S.O.P.

GRAVES. SOME OF THEM HAVE FLOWERS ON THEM. HE WALKS ON TO THE CHAPEL.

LONELY: Blimey - not even any flowers.

6. INT. CHAPEL. DAY.

VICAR: From what I have been told, it must have been a privilege and a pleasure.

AS HE SPEAKS LONELY ENTERS, CARRYING A LARGE WREATH. HE SITS AT THE BACK.

VICAR: His life was sedentary, as indeed it had to be. Sedentary - and solitary too. The weak heart which finally took him away from us forbade any physical exertion. He worked, patiently and uncomplainingly, as a clerk in a humble employment - and may I say how good it is to see so many of his friends and colleagues here today. Not rich, and often ill, he accepted his lot, living a life of quite usefulness, a law-abiding citizen who refused to succumb to the temptations of these turbulent times.

(5 on 1B)

(On T/C.)

S.O.P.

LONELY:

Mr. Callan?

VICAR: Not for him the violent passions and so-called pleasures that do so much to mar the image of our generation. This was a gentle man, always willing to help others, doing good by stealth; a man of peace.

LONELY:

Mr. Callan?

VICAR: A man who can face his Maker, as our prayer book says, 'In the sure and certain hope of resurrection', for gentleness and goodness, though they may be unfashionable, still merit a great and everlasting reward.

LONELY: Blimey. They're burying the wrong geezer.

5.

1 B

BM. A1 ECHO

L/A. W.S. THRU BARS

O.O. FOCUS

SEE KARSKY AND

LEBIDEV

FOCUS ON L/A. M.2/S.

LEBIDEV L./

KARSKY R.

7. INT. LUBYANKA. CALLAN'S CELL. DAY.

AD LIB CHAT.

LEBIDEV: Time for another injection?

ECHO OFF
GRADUALLY

(6 on 2A)

(On 5 on 1B)

EN. A1

6. 2 A
C.U. CALLAN THRU BARS
- KARSKY: I think perhaps not. These people have a saying: Do not kill the goose that lays the golden eggs - Not until there are no more eggs to lay. /
7. 3 B
L/A. K.S. CELL GATE. SEE LEBIDEV ENTER. PAN HIM R. THEN DOWN TO FIND CALLAN L.FR. PAN L. WITH CALLAN AS HE IS PROPPED UP AND TIGHTEN TO CU. CALLAN
- LEBIDEV: He's coming round. /
- KARSKY: He has really remarkable stamina. Good morning, David - did you enjoy your trip? /
- Yes....you are still in Lubyanka, and still under interrogation.
8. 1 B
L/A. 3/S. KARSKY L./
CALLAN C./LEBIDEV R.
- CALLAN: This bird - I was with this bird.... One of your lot killed her. Am I still on the sc...sc...
- PAN DOWN AS KARSKY AND LEBIDEV SIT
- KARSKY: Scopalamaine.
- HOLD M.C. O/S. 3/S.
- CALLAN: Yes.
- KARSKY: Of course. It's a slow process David - but it's sure. If we go on long enough. Unfortunately, it could destroy you in the process.
- TIGHTEN AS LEBIDEV RISES TO HOLD CALLAN
FINISH WITH TIGHT 2/S.
KARSKY L./CALLAN R.
- CALLAN: I know.
- KARSKY: Of course you know. You've seen it done. We would manage so much more easily if you would simply tell us -
- CALLAN: No. No.

(9 on 2A)

(On on .)

BOOM B1

KARSKY: And you would not be destroyed.
You might even live in modest comfort -
and there are birds in our country too
David. Quite pretty birds some of them -

9. 2 A CALLAN: Get stuffed - Praratyees. /
L/A. CU LEBIDEV
10. 3 B
M.S. CALLAN L./LEBIDEV'S
ARM R.
11. 1 B KARSKY: Get stuffed? Lebidev is impulsive
MCU KARSKY David. I am not...I can wait. Think about it.
12. 2 A
H/A 3/S. KARSKY L./CALLAN C/
LEBIDEV R. SEE LEBIDEV
EXT X FRAME AND THEN KARSKY
HOLD CALLAN AS GATES SHUT
13. 1 B KARSKY: We will come back you know.
L/A MCU KARSKY HOLD AS HE Quite soon/...Think about that, too.
MOVES AWAY
14. 3 B CALLAN: Get stuffed. /
CU CALLAN

----- STOP TAPE -----

T/CINE

S.O.F.

16 mm D.H. COLOUR

EXT. CEMETARY. DAY. (FILM)

VICAR: Forasmuch as it hath pleased
Almighty God of his great mercy to take
unto himself the soul of our dear brother
here departed, we therefore commit his body
to the ground; earth to earth, ashes to
ashes, dust to dust, in sure and certain
hope of the Resurrection to eternal life -

LONELY: So long Mr. Callan.

(15 on 4A)

ON T/C.

S.O.P.

HE WIPES HIS EYES WITH HIS HAND AS
THE PRAYER CONTINUES.
BISHOP AND HUNTER TALK AS THE VICAR PRAYS.
HUNTER LOOKS AT LONELY.

HUNTER: That could make a problem.

BISHOP: Callan's friend Lonely?
A problem?

HUNTER: It's possible.

BISHOP: You really think so? Now that
Callan is -

HUNTER: You and I know that he is not.
Only you and I know. And Dr. Snell who
signed the death certificate.

BISHOP: You think that Lonely might
suspect?

HUNTER: He was present in the chapel.
He heard the vicar's address. How do you
expect him to equate that with the Callan
he knew? 'A gentle man'? 'a man of
peace'? These little artistic tricks
could be the death of me.

VICAR: We give thee hearty thanks for
that it hath pleased thee to deliver
this our brother out of the miseries of
this sinful world -

BISHOP: And yet I can see that you might
find the irony of the situation appealing.

ON T/C.

S.O.F.

9. EXT. GRAVESIDE. DAY. (FILM)

THE MOURNERS WALK TO THEIR CARS.
ONLY LONELY IS LEFT. HE PUTS HIS FLOWERS
BY THE GRAVE, LOOKS AT IT.

LONELY: Mr. Callan - where am I going
to go?

10. EXT. CEMETERY. DAY. (FILM)

BY THE CARS. BISHOP GETS INTO HIS.
HUNTER IS ABOUT TO FOLLOW, THEN TURNS
AWAY, COMES BACK TO STAFFORD, WHO IS
WITH CROSS.

HUNTER: A little work for you Stafford
I fear.

STAFFORD: Yes sir?

HUNTER: I want a tail on that little
bitch....

ON T/C.

S.O.F.

HE NODS AT LONELY, WALKING MISERABLY
DOWN THE CEMETERY PATH.

HUNTER: Round the clock.

CROSS: Lonely?

HUNTER: You are observant Cross.

CROSS: But he's harmless now, s/r.
He must be

HUNTER: Four men
watch Stafford. Ring in when he saddles
somewhere and I'll send them over.

HE GOES BACK TO HIS CAR.

CROSS: Better you than me old man.
It's like tailing a sewage farm.

(NOTE: CAM. 3 UNDER 4'S CABLE. 2 IN HOLD POS.)

15. 4 A BMS. 11/B1
M.S. CALLAN THRU BARS
HOLD AS HE RISES AND
COMES TO BARS
AS GUARD GIVES HIM KNIFE: 11. INT. CALLAN'S CELL. DAY.
16. 1 B CALLAN: Please./
L/A. M.I.S. GUARD L. O/S.
CALLAN R. LET CALLAN OUT
R. AND HOLD GUARD AS HE
COMES FWD. OPENS GATE.
PAN UP AS HE COMES TO TABLE
17. 3 B(AS HE GIVES KNIFE) /
L/A M.S. CALLAN R. GUARD
& KNIFE L. HOLD SHOT AS
CALLAN WORKS
- 17A. 1 B /
L/A. W.S. KARSKY & LEBIDEV
CALLAN'S HAND F.G.

KARSKY: Ah therapy. Excellent.

CALLAN: It passes the time.

(18 on 4A)

(On 17A on 1B)

BMS. A1/B1

HOLD SHOT AS KARSKY AND
LEBIDEV ENTER CELL
FINISH WITH L/A. O/S.
3/S. CALLAN R. KARSKY C.
(SEATED) LEBIDEV L.

KARSKY: Chess men?

CALLAN: They could be.

KARSKY: Napoleonic War, are they not?

CALLAN: No Crimea.

KARSKY: How very interesting.

What is this?

CALLAN: 17th Lancers - The Light Brigade.

LEBIDEV: Our artillery destroyed them.

- | | | |
|-----|--|---|
| 18. | 4 A
M.S. CALLAN & MODELS R./
LEBIDEV'S BODY L. | <u>CALLAN:</u> That's right./ This is a Grenadier
Guard. He and his mates captured the |
| 19. | 1 B
L/A MCU LEBIDEV | Grand Redoubt at the Almo/ Walked right
through you./ He was in the Scots Greys. |
| 20. | 4 A
A/B. SEE LEBIDEV'S HAND
SWEEP MODELS & PLATE TO
FLOOR | Him and 800 like him scattered three
thousand Russian cavalry at Balaclava. 4 to one.
That's even worse odds than I've got. |
| 21. | 3 B (ON KNIFE UP)
L/A C. 3/S. LEBIDEV L./
CALLAN R./ KARSKY C. | <u>LEBIDEV:</u> You wouldn't dare. |

(CLEAR CAM. 4 TO B)

CALLAN: There's one way to make sure.

KARSKY: Lebidov is rather new to all
this. He has much to learn still. He
would kill you - and count the moment
sweet. No matter what we did afterwards,
you would still be dead. Am I right David?

CALLAN: You're the psychiatrist.

(22 on 1B)

(On 21 on 3B)

BMS. A1/E1

TIGHTEN TO 2/S. AS LEBIDEV KARSKY: Always you remind me of my
LEAVES FRAME L. LET KARSKY duty. Put the knife down, please.
RISE AND OUT C. HOLD
CALLAN PROFILE More questions David. More boring

22. 1 B (AS CALLAN MOVES) monotonous questions. Such a pity..../
L/A. W.S. X ROOM. CALLAN R.
KARSKY L. LET CALLAN WALK
TO CHAIR

(CAM. 3 to C.)

23. 2 D (AS CALLAN SITS) /
W.S. HYPODERMIC L./CALLAN KARSKY: You are destroying yourself
& KARSKY R. HOLD SHOT AS for no reason, David.
KARSKY WALKS X ROOM AND
WHEELSON TAPE RECORDER

CALLAN: No reason?

KARSKY: - but the Grenadier and the
Scots' Grey - they had mates, didn't
they? Friends they could rely on -/

24. 4 B
MCU CALLAN
ZOOM SLOWLY TO C.U.

CALLAN: I -

(CAM. 2 to C.)

STRIKE TROLLEY

KARSKY: You have nobody David.

KARSKY: Nobody at all. No friends,

25. 3 C
L/A. MCU KARSKY no colleagues, no controller. /I am
afraid this may come as a shock to you -
but they have rejected you totally.

Yesterday - they buried you. /

26. 4 B
L/A. 2/S. KARSKY L./
CALLAN R.

CALLAN: Buried?

KARSKY: Here is your grave, David...

At least they provided a headstone in good taste.

INSERT SHOT 39A. on CAM. 3 HERE
C.S. PHOTO OF CALLAN'S GRAVE.

You could be at rest David.

HOLD SHOT AS KARSKY GOES So easily. Rest, a hot bath, a meal in
U.S. LEBIDEV X's L. TO R. a restaurant, a little friend.
& HOLD 2/S. AS KARSKY
COMES D.S. AND SITS.
ALLOW LEBIDEV'S BODY IN R.

(27 on 3C)

(On 26 on 4B)

BMS. A1/E1

CALLAN: You faked this.

KARSKY: But why on earth should we?

CALLAN: To get me to talk.

KARSKY: Give him the injection.

27. 3 C
MCU KARSKY Three weeks David - and we will have all we need./ And you - if your heart is strong enough - will only be insane. Not all the Grenadiers and Scots Greys in the world will help you then./

28. 4 B
M.G.2/S. KARSKY/CALLAN/
LEBIDEV

LEBIDEV: Ready?

AS KARSKY SWITCHES ON RECORDER:

29. 3 C
M.G.2/S. CALLAN R/
KARSKY L. KARSKY: I think so. We talked last about a friend of yours. His name was Toby Meres.

CALLAN: Meres -

KARSKY: Meres.

CALLAN: Not a friend. No -

KARSKY: What then?

CALLAN: A colleague.

KARSKY: At your work?

CALLAN: Yes.

30. 4 B
CU CALLAN KARSKY: What work David?/

CALLAN: Civil Service.

(31 on 30)

(On 30 on 4B)

BMS. A1/E1

31. 3 C KARSKY: The section, David. /
CU KARSKY Meres is in the Section.

CALLAN: He left.

32. 4 B KARSKY: Promoted? /
A/B

33. 3 C CALLAN: I don't know. /
A/B

34. 2 C KARSKY: Where did he go? Where
BCU PROFILE CALLAN L. David? /
TAPE DECK R.

CALLAN: Washington.

35. 3 C KARSKY: Was he senior to you?
CU KARSKY REACTION CALLAN LAUGHS /

36. 4 B /
CU CALLAN

37. 3 C KARSKY: I'm sorry David. I had no
CU KARSKY wish to insult you. /

38. 4 B /
A/B. ZOOM SLOWLY TO BCU

CALLAN: That's all right. But I'm the
top man you see. The tough jobs, the nasty
jobs, the dangerous jobs, I get them all.
When you're Top Man you expect it. /

39. 3 C AS CALLAN STOPS DEAD:
CU KARSKY

KARSKY: But this is most interesting
David. We're getting along splendidly.

DO INSERT OF PHOTO HERE STOP TAPE

39A. 3
CU PHOTO CALLAN'S GRAVE

40. 2 D BOOM B2
WASHING UP & HANDS
B.G.R.

12. EXT. LONELY'S AUNTY'S COFFEE STALL. DAY.
FX: TRAFFIC AND MARKET

(41 on 1B)

(On 40 on 2D)

BM. B2
SPX. CONT.

41. 1 B AUNTY: I wish you'd talk about something
else. /
L/A. 2/S. AUNTY L./LONELY R.
HOLD SHOT AS LONELY
COLES TO AUNTY

LONELY: I'm sorry Aunty - It's - on
my mind.

AUNTY: Then get it off your mind.
It's downright bloody morbid the way you
go on.

LONELY: I can't help it.

42. 3 D AUNTY: Of course you can help it.
Look/- you went to his gaff right?
M.G. 2/S. AUNTY L./
LONELY R.

LONELY: Right.

AUNTY: And the milkman told you he
was dead, right?

LONELY: Right.

AUNTY: And then you went to his funeral and
all his posh mates was there and you saw the
coffin, right?

LONELY: Right.

43. 2 D AUNTY: What more do you want then -
his life insurance? /
L/A M.S. STAFFORD C./
LONELY & AUNTY'S BODY L.
& R. HOLD ACTION AS
LONELY AND AUNTY X FRAME
AND THEN COME F.G. CRAB L.
AND HOLD STAFFORD C. STAFFORD: Coffee please.

(44 on 1B)

(On 43 on 2D)

Ed. B2
SFX. CONT.

LONELY: It isn't that Aunty.

AUNTY: What the hell is it then?

44. 1 B
L/A M.C. 2/S. LONELY L./
AUNTY R.

LONELY: Mr. Callan wouldn't have got
ill without telling me. /

AUNTY: Oh my Gawd. You think he could
pick and choose when he's going to die?

LONELY: No - it's not only
that . all that stuff the vicar
said about Mr. Callan was a man of peace.

45. 3 D
M.S. 2/S. LONELY L./
AUNTY R.

AUNTY: Corblimey. You wouldn't expect
him to say he was a tearaway you met in
the nick. You've got to show some respect
for the dead. /

LONELY: Yes but he meant it.

AUNTY: His posh mates must have slipped
him a few nicker.

46. 2 D
L/A M.3/S. LONELY L./STAFFORD C.
AUNTY R.. HOLD SHOT AS AUNTY
URNS U.S.AND BACK AGAIN

LONELY: You can't do that. Not with a reverend,
Aunty / ...you know what I think?

AUNTY: No, but let's have it.

47. 1 B
CU AUNTY

LONELY: They buried the wrong geezer. /

48. 3 D
MCU LONELY

AUNTY: Oh my Gawd! /

49. 1 B
A/B

LONELY: You don't think I should go
and see the law? /

(50 on 3D)

(On 49 on 1E)

BIL. B2
SFX. CONT.

50. 3 D AUNTY: No I do not. /
A/B

LONELY: There's a sergeant I know.
Not a bad bloke for a rozzer. I could
talk to him. /

51. 1 B
A/B. ZOOM SLOWLY TO CU.

AUNTY: Now you listen to me Lonely.
You stay away from the coppers. You
start calling on them and you'll get
yourself talked about, me and all. /

52. 2 D
MCU MOP. PAN WITH IT

53. 3 D /
CU LONELY REACTION

----- TAPE STOP -----

54. 2 E
CU INTERCOM

BOOM B3

13. INT. HUNTER'S OFFICE. DAY.

LIZ: Yes sir?

HUNTER: Who's on duty?

LIZ: Mr. Cross sir. Mr. Stafford's
just come in. He's waiting here now sir.

55. 3 E HUNTER: Send him in. /Driving a lorry
L/A WS. DOOR/CHAIR F.G.R.
SEE STAFFORD ENTER & PAN UP / in your spare time?
AS HE COMES F.G.

56. 1 C (AS STAFFORD HALTS) STAFFORD: Watching Lonely sir.
MS HUNTER R./STAFFORD L.

57. 3 E HUNTER: And? /
L/A MCU STAFFORD

STAFFORD: He doesn't think it's Callan
in that grave sir. /

58. 1 C
A/B

(59 on 3E)

(On 58 on 1C)

BOOM B3

59. 3 E HUNTER: Indeed? /
A/B

60. 1 C STAFFORD: Because of all the nice .
MCU HUNTER things that p~~er~~son said sir. /

BUZZER

61. 3 E HUNTER: Damn. Sit down. / Ask Cross to come in
L/A. MS. STAFFORD, PAN L. & Liz. What's he going to do about it.
DOWN AS HE SITS. KEEP HIM L.
FR. & DESK BOTTOM R.

62. 1 C STAFFORD: He talked about going to
C. O/S. 2/S. HUNTER R. / the police sir. /
STAFFORD L.

HUNTER: Lonely?

STAFFORD: His aunty talked him out of
it sir.

AFTER KNOCK:

HUNTER: Good as far as it goes, but
can we always rely on aunty?

63. 3 E W.S. X OFFICE STAFFORD L. /
CHAIR R. / DOOR C. SEE CROSS HUNTER: Yes.
EWIDEN

CROSS: Sorry sir.

HUNTER: Come in Cross. I have a job
for the pair of you.

CROSS: Yes sir.

HUNTER: Lonely... I want you to stave
him off.

64. 1 C CROSS: Hurt him sir? /
MCU HUNTER

HUNTER: As much as is necessary. I'm
busy Liz.

BUZZER

(65 on 3E)

(On 64 on 1C)

BOOM B3

LIZ: (OS) It's Mr. Bishop sir -

HUNTER SIGHS.

HUNTER: Put him on. Hunter. Off you go.

F/POLE 2
DISTORT

BISHOP: I think it's time we picked up Richmond.

65. 3 E
W.S. A/B. CROSS & STAFFORD L.
CHAIR R.

HUNTER: Just a minute, Cross./

66. 1 C
CU HUNTER

That's not what had been agreed./

BISHOP: Nevertheless they think it's time. It has been decreed, Hunter.

HUNTER: Very good sir.

BISHOP: At once...let me know when your chaps are on their way.

67. 3 E
L/A. M. 2/S. CROSS/STAFFORD
LET CROSS COME F.G. R.

HUNTER: Lonely will have to wait. I want you to pick up Richmond./

CROSS: Richmond? I thought he was surveillance only, sir.

HUNTER: So did I, Cross. It seems we were both wrong.

68. 1 C
M.H/A CU HUNTER

CROSS: But if we give him another week....

69. 3 E
2/S. A/B. HOLD AS CROSS
GOES TO DOOR

HUNTER: Bishop wants him. Now. Go and get him. Take a searcher. Use George if he's free. And be careful, Richmond's the best they've got./

70. 1 C
CU HUNTER

HUNTER: Yes .. Try to avoid any bangs./

(On 70 on 1C)

BOOM B3
F/P.2 DIST.

HUNTER: (contd) I want him intact. He has a great deal to tell us.

CROSS: Yes.

71. 3 E HUNTER: A very great deal. /
2/S. A/B. HOLD AS THEY EXIT Off you go.

72. 2 E (THEY LEAVE)
CU PHONE & FINGER 2 DIGITS DIALED SFX: PHONE RINGS ON DI
(DUB)

73. 1 C BISHOP (OS): Bishop.
CU HUNTER

HUNTER: Hunter....my chaps are on their way.

BISHOP: Good. I want him in good nick.

HUNTER: I've given them their instructions.

BISHOP: Good. Put him on ice till tomorrow. I'll look in in the morning.

HUNTER: There is one other thing sir.

BISHOP: Well?

HUNTER: Lonely.

BISHOP: Go on.

HUNTER: It appears I could be right about him.

BISHOP: I see....You're taking steps?

HUNTER: Oh yes. He'll be attended to.

T/CINE SLIDE:
END OF PART ONE

GRAMS: MUSIC
(DUB)

CAM. 1 to POS. D. HALL RICHMOND'S HOUSE
2 to POS. F. INT. HALL "
3 to POS. F. " "
4 to POS. C. " "

FADE UP
T/CINE SLIDE
PART TWO

MUSIC (DUB)

----- STOP TAPE -----

T/CINE
16 MM DOUBLE-HEAD COLOUR

S.O.F.

14. INT. CAR. EVENING. (FILM)

STAFFORD IN DRIVING SEAT, CROSS BESIDE
HIM. THE CAR IS STATIONARY. THEY LOOK AT
HOUSE.

FROM THEIR POV SHOT OF BIG,
VICTORIAN HOUSE.

STAFFORD: Ready?

CROSS: Right. You at the front. Me
round the back.

STAFFORD: What if it's wired?

CROSS: One thing I'll say for Callan -
he could do a lovely breaking and entering.

STAFFORD: Lucky he taught you.

CROSS: Get on with it.

NOTE: MAKE-UP BLOOD ON BACK OF RICHMOND'S NECK, LEFT SIDE.

CAM. 4 UNDER 3's CABLE

74. 4 C

BOOM A2

W.S. HALL, STAIRS L. SEE
STAFFORD'S SILHOUETTE AT
FRONT DOOR. HOLD SHOT AS
LIGHTS GO UP
AND SEE RICHMOND L. FRME.
ON STAIRS

15. INT. HALLWAY. HOUSE. NIGHT.
/LIGHTING CUE/

75. 1 D

L/A MWS. RICHMOND. LET
HIM COME DOWN STAIRS (PAUSE)
AND THEN PAN HIM R. TO DOOR
INTO O/S. 2/S. WITH STAFFORD
AS HE OPENS DOOR

(76 on 2F)

(On 75 on 1D)

BOOM A2

RICHMOND: Yes?

STAFFORD: Sorry to bother you sir.
I'm from the Census Office.

RICHMOND: Yes?

STAFFORD: If I might just come in
and have a word with you sir -

RICHMOND: I'm sorry. It's not
convenient at the moment.

STAFFORD: It's in your own interests
sir. This form has got to be signed.

RICHMOND: Leave it with me. I'll

AS RICHMOND'S ARM IS GRABBED; post it to you.

76.

2 F

L/A. M.S. CROSS. PAN L. AS
HE WALKS FWD. AND FIND BACK
OF RICHMOND'S SHOULDER AND
HEAD AS CROSS STRIKES HIM.
PAN R. TO RICHMOND AND DOWN
AS HE FALLS

HOLD HIM AS HE IS DRAGGED
TO STAIRS

AS CROSS LEAVES RICHMOND;

INT. HALL. NIGHT

77.

1 D

MCU REVOLVER ON FLOOR
P/BACK AS CROSS PICKS IT UP
AND OPENS DOOR FOR STAFFORD
PAN L. WITH STAFFORD INTO
H/A GROUP, STAFFORD R/
RICHMOND C./CROSS L.

STAFFORD: Naughty. Sir told us
not to use them.

78.

3 F

MCS. DOOR, SEE GEORGE ENTER

CROSS: Pity he didn't tell him.

(79 on 2F)

(On 78 on 3F)

BOOM A2

79. 2 F CROSS: Evening George./

MCU CROSS
PAN DOWN AND R.
TO MCU RICHMOND

CROSS: Take a good look around will
you. I'd hate to think this is all we
got.

----- STOP TAPE -----

80. 2 E BOOMS C1/B3

MCU REVOLVER
P/BACK TO C.2/S. HUNTER R.
CROSS L.

17. INT. HUNTER'S OFFICE. NIGHT.

LET HUNTER GET OUT OF
FRAME R.
AND THEN PAN CROSS L.
TO DOOR

HUNTER: Tokarev automatic! I am surprised.

CROSS: Yes sir.

AS CROSS GOES THRU DOOR:

HUNTER: Just as well you hit him.

81. 1 C
M.S. HUNTER

Go and attend to Lonely./ Yes?

LIZ: (O.S.) Dr. Snell's here sir.

82. 3 E HUNTER: I'll see him./ He's conscious?
L/A. MWS. DOOR/CHAIR R.

SEE SNELL ENTER AND
COME FWD. AND SIT

SNELL: Yes.

HUNTER: And?

SNELL: He's young and strong - and he's been
well trained to resist interrogation techniques.

I shall need two weeks at least - unless we
resort to extremes. / Would you like me
to do that?

83. 1 C
MCU HUNTER

(84 on 3E)

(On 83 on 1C)

BMS. C1/B3

84. 3 E HUNTER: No....he mustn't be damaged.
MCU SNELL

85. 1 C SNELL: I see....Are you thinking/ of -
CU HUNTER

86. 3 E HUNTER: I'm thinking that Richmond has
CU SNELL a lot to tell us - and that's all./

87. 1 C SNELL: But you don't want him damaged?
A/B

HUNTER: Not yet.

----- STOP TAPE -----

88. 2 G BOOM A2
L/A M.S. LONELY TV.PX. HORSE RACING
18. INT. LONELY'S PAD. DAY. COMMENTARY

LONELY: Montezuma - 9 to 4
Never in the world Not
with that great name on him. Hasn't a hope.
Sarsaparilla, 100 to 8 - That should be a KNOCK
good bet. Oh Gawd. Just when I'm busy
working./

89. 1 E AS HE GETS OFF BED:
MWS. LONELY T.V. PGD.
LET HIM COME FWD. TO TV SET
AND THEN PAN HIM L. TO DOOR
SEE STAFFORD/CROSS L.FRAME
AS HE OPENS DOOR. PAN R.
WITH STAFFORD & LONELY INTO
ROOM

CROSS: (OS) Come on Lonely. We know
you're in there.

LONELY: Bloody rozzers. Why don't they
go and nick a few motorists....

STAFFORD: Evening.

LONELY: You're wasting your time. I ain't
got nothing.

(90 on 2G)

(On 89 on 1E)

BM. A2

LET CROSS COME INTO
FRAME AND PAN R. WITH HIM
X ROOM

STAFFORD: Except a bad case of B.O.

CROSS: Well it's a start. That means
he's scared - and so he should be. You've
seen me before, haven't you?

LONELY: Huh! Huh!

90. 2 G
MC2/S. LONELY L/STAFFORD R.

CROSS: Who with?/ Who with?

91. 1 E
MCU CROSS

LONELY: Mr. Callan/

CROSS: That's right. And Callan's
dead now./

92. 2 G
A/B

93. 1 E
A/B

NO ANSWER/

94. 2 G
A/B

CROSS: Say it./

95. 1 E
M.S. CROSS L./FOSTER R.
HOLD AS CROSS TEARS POSTER

LONELY: Mr. Callan's dead now./

96. 2 G
M.2/S. STAFFORD/LONELY

CROSS: Only you don't believe it, you
little stinker. And we want to know why./

97. 3 G
MCU CROSS

NO ANSWER/

98. 2 G
A/B

CROSS NODS AT STAFFORD/

CROSS: Well'

99. 3 G
O/S. SHOT LONELY L./CROSS R.
LET CROSS COME IN TO MC.2/S.

LONELY: What the parson said - it didn't
seem like Mr. Callan./ Not to me it didn't.

CROSS: Just forget what the parson said.
Listen to what I say. Callan's dead. I know
he's dead.

LONELY: You trying to tell me you croaked him?

100. 2 G
C.O/S. 2/S. A/B

CROSS: Maybe./

(101 on 3G)

(On 100 on 2G)

BOOM A2

101. 3 G LONELY: I don't believe you. /
C.O/S. 2/S. LONELY/CROSS A/B.
102. 2 G CROSS: Why not? /
A/B C.O/S. 2/S. REACTION.
103. 3 G LONELY: Because you're not up to it. /
A/B
104. 1 E (AS HE KNEES HIM) /
L/A M.3/S. LET LONELY
COLLAPSE FWD. ON TV INTO
BOTTOM FRAME. HOLD CROSS
& STAFFORD, THEN PAN DOWN
WITH CROSS. HOLD HIM R.FR.
LONELY'S HEAD L. CROSS: Ever play Russian Roulette?
LONELY: What?
105. 2 G CROSS: Better than horses Lonely. You're
C.2/S. LONELY L/CROSS R. playing for your life. /

LONELY: You're going to shoot me?

CROSS: Maybe. Five empties, one loaded.

See? Now we spin the barrel and -And

then we fire. Five to one Lonely. Life and death.

LONELY: No!

----- TAPE STOP -----

106. 1 E CU. REVOLVER EMPTY REVOLVER
107. 2 G (AFTER TRIGGER IS PULLED) /
L/A CU STAFFORD
108. 3 G STAFFORD: For God's sake! /
H/A CU CROSS
109. 1 E CROSS: Shut up! /You were lucky that
MC.2/S.LONELY L/CROSS R. time, Lonely. Want to try again?
PAN UP AS THEY RISE
110. 2 G LONELY: Mister - please. I never done
MCU LONELY/REVOLVER F.G. nothing to you. /
111. 3 G CROSS FIRES /
M.C. O/S. 2/S. LONELY L./
CROSS R.
LET CROSS MOVE BACKWARDS
AND HOLD 2/S.

(112 on 2G)

(On 111 on 3G)

ECOM A2

CROSS: Two to you. None to me.
Let's make it the best of three.

LONELY: Please...please. Just tell
me what you want.

CROSS: Callan's dead, Lonely. You
know he's dead.

LONELY: If you say so mister.

112. 2 G CROSS: I do say so. Now you say it./
CU LONELY

113. 3 G LONELY: Mr. Callan's dead. /
MS. CROSS SEE REVOLVER F.G.

CROSS: And you won't go around saying
he isn't.

LONELY: Course I won't, honest. Cross my heart -

----- TAPE STOP -----
114. 3 G
L/A CU CROSS. PAN DOWN TO
REVOLVER

CROSS: Exactly.

----- TAPE STOP -----
115. 2 G
M.2/S. LONELY L/STAFFORD R. LONELY FAINTS
PAN DOWN WITH THEM

STAFFORD: For God's sake. We weren't
ordered to kill him./

116. 3 G
MCU CROSS. ZOOM BACK AS HE
WALKS FWD.

CROSS: With a blank? You don't waste
live rounds on Lonely./

117. 1 E
H/A MWS LONELY/REVOLVER
BOTTOM FRAME F.G.

----- STOP TAPE -----

118. 1 C BM. C1/B3
MS HUNTER.
SEE SNELL'S ARM IN L.
FRAME

19. INT. HUNTER'S OFFICE. NIGHT.

(119 on 2E)

(On 118 on 1C)

BMS. C1/B3

SNELL: He's had an hour. Quite enough
to begin with. Pentathol can be tricky.

119. 2 E HUNTER: And?
L/A 2/S. SNELL L./HUNTER R.
PAN L. WITH SNELL TO DOOR
HOLD AS HE TURNS

SNELL: He admits he's Richmond.

HUNTER: Ah!

SNELL: For the moment that's as far
as we've got.

HUNTER: I want more, doctor. I want
a great deal more.

120. 1 C SNELL: I shouldn't advise it. Not at
MCU HUNTER once./

121. 3 E HUNTER: How soon?
MLA MCU HUNTER

122. 1 C SNELL: Three hours...Four would be
CU HUNTER better./

123. 3 E HUNTER: Three. Then work to the limit
M/LA. CU SNELL of safety./

124. 1 C SNELL: You always expect me to perform
A/B miracles./

125. 3 E HUNTER: My dear doctor, if you couldn't
A/B REACTION perform miracles you wouldn't be working
for me?/

126. 2 E
MS. SNELL PAN HIM OUT OF DOOR

----- TAPE STOP -----

MAKE UP: SWEAT

127. 3 B BMS. A1/E1
M.H/A. CU CALLAN, AS HE
MOVES ZOOM BACK FAST TO
INCLUDE TABLE 20. INT. CALLAN'S CELL. NIGHT.
128. 4 B (AS CALLAN SPINS ROUND) KARSKY: (OS) Good morning, David.
2/S. KARSKY TOP FRAME/ You were having a nightmare, I think.
CALLAN BOTTOM FRAME.
HOLD AS KARSKY ENTERS CELL
CALLAN: Yes.
PAN UP TO HIM AS HE PICKS
UP SOLDIER
KARSKY: A bad one.
CALLAN: Bad enough.
129. 3 B KARSKY: About these brave fellows?
MCU CALLAN
ZOOM SLOWLY TO C.U. CALLAN: We - killed so many. So many.
But there were always more. Knees deep
in them we were, and they kept coming and
coming. We couldn't win - no matter -/
130. 2 A M.S. CALLAN R./KARSKY'S You really have got me in a bad way,
BODY L. haven't you?
131. 4 B
L/A. M.S. KARSKY. PAN DOWN
AS HE SITS AND FIND CALLAN
ON 2/S. R. TIGHTEN SLOWLY
TO C. 2/S. KARSKY: Today is the day I have been
working for, David. The day when I can
break you....Don't you agree?
CALLAN: You'll try mate. I know that.
But I'm not promising anything.
KARSKY: David - be honest. It's inevitable.
Just a little more scopolamine and we will
have it all - Organisation, targets, signals,
codes. We will get it all - and you will
begin to be ill....Very ill, David. In a
mental hospital in Russia - In your grave in
England. Why don't you just tell me now - without
the injection?

(132 on 3B)

(On 131 on 4C)

BMS. A1/B1

PAN UP WITH KARSKY
TAKE HIM OUT OF THE CELL
LET HIM WALK OUT OF FRAME
R.

CALLAN: No.

KARSKY: You know I must do this?
Then why fight me?

CALLAN: Because I must.

KARSKY: In an hour David. Everything will
be ready./

132. 3 B
MCU CALLAN

133. 2 A (AS HE TURNS HEAD) /
M.S. CALLAN CALLAN: Please (in Russian)

134. 4 A (HOLDS OUT HAND FOR KNIFE) /
M.S. GUARD

135. 3 B (GUARD SHAKES HIS HEAD) / CALLAN: AD LIB CHAT.
A/B

----- TAPE STOP -----

136. 2 H BMS. B4/C1
L/A CU BISHOP

21. INT. HUNTER'S OFFICE DAY.

137. 1 F
L/A. MWS. HUNTER R./BISHOP L.
LET HUNTER X FRAME AS HE
WALKS TO BISHOP

BISHOP: I told you - I told you specifically -
I don't want him damaged./

HUNTER: He won't be.

(CAM. 2 to E)

BISHOP: He's been all right on Pentathol.

HUNTER: Snell knows what he's doing.

BISHOP: I hope so Hunter - for both
your sakes.

138. 2 E
L/A. 2/S. HUNTER L/BISHOP R.
LET HUNTER X OUT R. HOLD
BISHOP AS HE COMES F.G.D. AND
TURNS INTO PROFILE

HUNTER: Now look - his flat's
been searched. We found radio equipment
and a list of targets/- very senior targets.

(CAM. 1 to C.)

(139 on 1C)

(On 138 on 2E)

BLS. B4/C1

HUNTER:(CONTD) One of them was you.

BISHOP:He was going to kill me?

HUNTER: No sir...Frame you.

BISHOP: Good God. The KGB really are getting extremely naughty.

HUNTER: My thoughts exactly sir. Why be nice to him?

139. 1 C
M.G. O/S. 2/S. HUNTER R./
BISHOP L. BISHOP: I think you know why. /

HUNTER: Callan?

BISHOP: Callan.

140. 3 E
M.S. BISHOP
LET HIM WALK FWD. TO MCU HUNTER: But this man is senior to Callan -
And he's got a damn sight more to tell - /

BISHOP: Hunter - we faked a funeral to stop their mouths. If they ever put Callan in a show trial, we could say he was a fake. There had been a Callan, but he was dead. We could show his grave. It even contains a body....why? /

141. 1 C
MCU HUNTER

HUNTER: It had to look right.

(142 on 3E)

(On 141 on 10)

BMS. B4/C1

142. 3 E BISHOP: Of course it did./Because Callan
M.S. BISHOP. HOLD AS HE
COMES FWD. AND PAN DOWN
AS HE SITS
did so many jobs...so many useful jobs.
He's the best killer we ever had. If they
put him on trial he could blacken us for
143. 2 E a decade - so we buried him./
L/A M.S. HUNTER. PAN DOWN
AS HE SITS
144. 3 E HUNTER: He'll be hard to replace, I agree -
MCU BISHOP
145. 1 C BISHOP: I don't want him replaced. I want
MCU HUNTER
him back./
146. 3 E HUNTER: For Richmond? That won't be
A/B
much of a bargain./
147. 1 C BISHOP:Has it never occurred to you that
A/B
Callan may be rather more than just a killer?/
148. 3 E HUNTER: Yes! But I don't think it has
A/B
ever occurred to Callan, and he's a
difficult man to handle -/
149. 1 C BISHOP: The good ones always are. Do
A/B
you suppose Richmond isn't difficult? I
think Callan's almost as good as Richmond./
150. 3 E HUNTER: He bungled that job in East
A/B
Germany. If he hadn't the KGB wouldn't
be holding him now./
151. 1 C BISHOP: I've seen the report. Just bad
CU HUNTER
luck./
152. 3 E HUNTER: You want an exchange?
CU BISHOP

(153 on 10)

(On 152 on 3E)

DMS. B4/C1

153. 1 C BISHOP: I'm going to have one.
CU HUNTER A/B
154. 2 E (AS HE RISES) MS. HUNTER. PAN UP WITH HIM
155. 3 E HUNTER: I feel I shall have to make
a formal protest against this, sir./
MS BISHOP L/HUNTER'S BODY R.
156. 1 C BISHOP: Please do....And I shall formally ignore it/
L/A CU HUNTER REACTION (BEAT)/ I'd like another look at him.
157. 3 E A/B
158. 2 E HUNTER: Of course.
L/A M.S. HUNTER. PAN HIM L.
AND FIND BISHOP & CRAB R. &
HOLD 2/S. BISHOP L.HUNTER R. BISHOP:Not in that filthy lab.
Up here.... send out for coffee - and
some decent china.
- STOP TAPE -----

159. 3 B L/A M.S. CALLAN BMS. B1/A1

22. INT. CALLAN'S CELL. DAY.

160. 1 B CALLAN: What time is it?/
MS. GUARD
161. 3 B (AS GUARD SHRUGS) A/B
162. 1 B I said what time is it?/
MCU GUARD
163. 3 B GUARD: No talk.
A/B
164. 2 A (CALLAN SHRUGS GOES ON WORKING) L/A W.S. GUARD L./DOOR R.
SEE WOMAN & LEBIDEV ENTER
PAN GUARD & WOMAN R. TO
DOOR OF CELL
165. 3 B M.S. CALLAN REACTION
166. 1 B L/A W.S. CALLAN R.SEE WOMAN
ENTER PLACE TRAY DOWN & EXIT
SEE LEBIDEV ENTER & HOLD
O/S. 2/S.
167. 3 B LEBIDEV: Lunch time./
M.H/A MCU CALLAN CALLAN: What is this?

(168 on 1B)

(On 167 on 3B)

BMS. B1/A1

LEBIDEV: Your lunch. Eat.

CALLAN: What are you going to do?
Take it away as soon as I stick a fork
in it?/

168. 1 B
L/A. MCU LEBIDEV

LEBIDEV: I think you will agree that
we're a little more subtle than that.
You don't like steak?

169. 2 A
M.S. CALLAN R./LEBIDEV'S
ARM L.

CALLAN: Of course I like it.

LEBIDEV: Eat then.

170. 1 B (AS LEB. TAKES STEAK) CALLAN: You eat it.
A/B

171. 2 A
A/B LEBIDEV: Would you also like me to try
the wine?

172. 1 B (AS HE DRINKS) CALLAN: Yeah....I would.
A/B

173. 2 A LEBIDEV: Now will you eat?/
CU CALLAN

CALLAN: Tell me why I get steak all
of a sudden - and we'll see./

174. 1 B
L/A CU LEBIDEV

LEBIDEV: Your sentence is under review
Callan.

CALLAN: Sentence? I haven't even been
tried yet?

LEBIDEV: That is what I am told to tell
you. Now eat./

175. 2 A (AS HE MOVES)
MWS. LEBIDEV'S BODY L./
CALLAN R. LET LEBIDEV EXIT
AND CLOSE GATE X FRONT
ZOOM TO CU CALLAN THRU BARS

(176 on 3E)

(On 175 on 2A)

BMS. B1/11

CALLAN: The service in this place is
terrible. This steak's tough.

----- TAPE STOP -----

176. 3 E

BMS. C1/B4

H/A CU RICHMOND
ZOOM OUT TO H/A 4/S.
SNELL L./BISHOP AND
HUNTER B.G.D.

23. INT. HUNTER'S OFFICE. DAY.

BISHOP: How is he?

SNELL: Remarkably well sir -

RICHMOND: - all things considered. You
have a very talented little head-shrinker
Mr. -

BISHOP: We'll dispense with names I think.

RICHMOND: As you wish. You really are
extremely talented.

SNELL: Thank you.

RICHMOND: I should like very much to
kill you. /

177. 2 H

L/A. MCU SNELL
PAN HIM L. X RICHMOND TO
DOOR

SNELL: So many people would. It is
much easier than answering questions.

BISHOP: How long can we have doctor?

(178 on 3E)

(On 177 on 2H)

B.E. C1/B4

SNELL: Half an hour sir - then he really should go and have some rest.

BISHOP: All right. Off you go.

178. 3 D (AS SNELL GOES OUT)
MCU RICHMOND R. FRAME/
HUNTER & BISHOP L.FRAME

SNELL LEAVES. /

RICHMOND: Rest? Do you know I got the impression that he was in a hurry.

(CAM. 2 to J)

BISHOP: He was.

RICHMOND: How much did I tell him?

HUNTER: You can't seriously expect us to answer that.

RICHMOND: There will be more - questions?

HUNTER: No.

179. 2 J
MCU BISHOP/HUNTER
HOLD HEAD TURNS

RICHMOND: Ah-ha. /

BISHOP: Ah-ha... Is that a Russian expression? /

180. 1 G
M.S. RICHMOND. PAN UP AS
HE RISES AND HOLD

RICHMOND: Ah-ha is international surely. It means many things.

HUNTER: This time?

RICHMOND: This time it means...I think it means...that you want to exchange me. /

181. 2 H
MCU BISHOP

(182 on 1G)

(On 181 on 2H)

BLS. C1/E4

182. 1 G BISHOP: That is exactly what it means./
L/A. MCU RICHMOND
183. 2 H RICHMOND: I hope he's worth it - this
MCU BISHOP gentleman./
184. 3 H BISHOP: He's worth it./
H/A O/S. 3/S.
RICHMOND R./HUNTER C.
BISHOP L.
HUNTER: You have noticed. that your
interrogation ceased this morning.
- RICHMOND: I noticed.

185. 1 G HUNTER: Good. Sit down...More coffee? /
L/A. CU RICHMOND
186. 2 H RICHMOND: No thank you. The coffee in
CU HUNTER England is terrible./

----- TAPE STOP -----

187. 1 H BOOM A1
H/A M.S. CALLAN

24. INT. CALLAN'S CELL. DAY.

188. 4 B (AS DOOR OPENS) CALLAN IS READING A BOOK./
MWS. CALLAN L./DOOR C./
LAMP R.
SEE LEBIDEV ENTER
HOLD FRAME AS
LEBIDEV COMES F.G.

LEBIDEV: The lamp is working all right?

CALLAN: Oh, fine. I'll look nice and healthy
won't I? Like a riviera sun tan.

LEBIDEV: That's the idea. I'm sorry to
disturb you.

CALLAN: Come in and sit down....

(189 on 2C)

(On 188 on 4B)

BOOM A1

LEBIDEV: Thank you.

189. 2 C CALLAN: Glass of wine! /
L/A MCU LEBIDEV

LEBIDEV: You are most kind.

190. 4 B CALLAN: Not at all./ Local stuff
A/B M.W. 2/S. I'm afraid - not much body in it - but
191. 2 C (POURS WINE ON FLOOR) the bouquet's quite intriguing.
L/A CU LEBIDEV

192. 1 H LEBIDEV: One day I promise you I'll - /
H/A CU CALLAN

CALLAN: You'll do nothing mate and you know
193. 2 C it. There's a swop on - right?/ You know -
A/B Exchange-ski.

194. 1 H LEBIDEV: You will be back. /
A/B

CALLAN: Not even to kill you sweetheart.

T/CINE SLIDE:
END OF PART TWO

GRAMS: MUSIC
(DUB)

CAM. 1 to POS. C. HUNTER'S OFFICE
CAM. 2 to POS. H. "
CAM. 3 to POS. E. "
CAM. 4 to POS. B. CALLAN'S CELL

FADE UP
T/CINE SLIDE
PART THREE

MUSIC (DUB)

195. 2 H
L/A MCU TICKETS BOTTOM
FRAME/HUNTER MLS
TOP OF FRAME/CROSS'S
BODY R./STAFFORD'S
BODY L. PAN UP TO 3/S.

25. INT. HUNTER'S OFFICE. DAY.

SLUNG MIC./
BOOM C1

CROSS: Helsinki?

HUNTER: Yes.

CROSS: Why the three tickets, sir?

HUNTER: No....You'll take one man out -
bring another man back.

STAFFORD: May we ask who sir?

PAN R. WITH HUNTER AND
TIGHTEN TO MCU AS HE
GETS BEHIND DESK

HUNTER: Callan used to say that I played
God....And perhaps he was right. You're
going to assist at a resurrection.

STAFFORD: I'm not with you sir.

196. 3 E
L/A M.C.2/S. CROSS L./
STAFFORD R.

HUNTER: Callan didn't die....

CROSS: But - the funeral -

HUNTER: We buried someone,
I agree, but it wasn't Callan.

197. 1 C
M.C. O/S 2/S. HUNTER R./
CROSS L.

STAFFORD: And the death certificate?

HUNTER: Shell signed it. Heart failure.
Correct as far as it goes. Anybody's heart
fails if you put a bullet in it./

198. 3 E
2/S. A/B

(199 on 1C)

(On 198 on 3E)

SL.MIC/EM.01

199. 1 C CROSS: But why sir?
A/B MC. O/S. 2/S. HUNTER R./
CROSS L.
- HUNTER: Callan was sent to East Germany
on a mission. Their intelligence got
him....gave him to the KGB. Now he's
coming back.
200. 3 E
A/B L/A M.C2/S. CROSS L./
STAFFORD R.
201. 1 C CROSS: For Richmond?
A/B
202. 3 E HUNTER: Yes.
A/B
- CROSS: Bit of a waste sir. We could
have got a lot out of Richmond.
203. 1 C
A/B
PED DOWN AS HUNTER SITS
- HUNTER: We did get a little. And you
have your orders James - as I have mine.
204. 3 E
L/A.V.C.2/S. CROSS L./
STAFFORD R.
- CROSS: I see.
205. 1 C HUNTER: I rather think you do./But
MCU HUNTER R./CROSS'S BODY L. Callan comes back alive - and well.
206. 3 E
A/B
- CROSS: And what happens to me sir?
207. 1 C
A/B
- HUNTER: What happens to any of us Cross?
We do what we are told to do - in whatever
capacity we're given.
208. 3 E
A/B
- CROSS: Couldn't someone else do
this one sir?
209. 1 C
A/B

(210 on 3E)

(On 209 on 1C)

SL.MIC/BK.C1

210. 3 E HUNTER: No./...You two are the best I
A/B L/A V.C.2/S. have for this kind of job./ so make sure
211. 1 C that there are no slip-ups. I'll take
A/B 2/S. no excuses for failure, Cross.
212. 3 E
A/B
213. 1 C CROSS: Very good sir.
A/B
- 213A. 2 E HUNTER: Sit down both of you. /There's
L/A. M.W.2/S. CROSS L./HUNTERan agreed drill for the exchange - both the
R. SEE STAFFORD ENTER FRALIE KGB and ourselves have worked it out in
AND SIP CENTRE detail. You take Richmond to the Saint
214. 3 E Christopher Hotel in Helsinki. Suite 207. /
H/A. CU PLAN ON DESK There is a drawing room and bedroom on each
side of it. You will take the bedroom
furthest from the left....

----- STOP TAPE -----

215. 4 B BMS. A1/E1
N.2/S. CALLAN R./KARSKY L.
PAN R. WITH KARSKY AND
HOLD 2/S. CALLAN L./
KARSKY R.

26. INT. CALLAN'S CELL. DAY.

(CAM. 4 UNDER CAM. 3's CABLE)

KARSKY: You know, you really upset my
colleague.

CALLAN: Do you blame me?

KARSKY: Blame? Blame implies guilt and
innocence. These words do not belong in our
world David. /

216. 1 B
L/A. W. 2/S. MODELS F.G.
LET CALLAN AND KARSKY COME
L/A. F.G. AND HOLD L/A M.
2/S. CALLAN R./KARSKY L.

KARSKY: Souvenirs of your little holiday?

CALLAN: Can I take them?

(217 on 3J)

(On 216 on 1B)

BMS. A1/R1

KARSKY: Why not? You can make some more next time?

CALLAN: There won't be any next time.

KARSKY: I told you once before David. We are very patient here. We can wait.

CALLAN: And I told you. I'm not coming back.

KARSKY: I think you underestimate yourself, David.

CALLAN: I'll never underestimate you mate.

217. 3 J
MCU CALLAN

KARSKY: One more thing. There was a charge against you - /

CALLAN: Oh yes. What was it?

218. 1 B
MCU KARSKY

KARSKY: Espionage, terrorism, sabotage... /
The penalty is twenty-five years...

CALLAN: And it still stands?

219. 3 J
A/B

KARSKY: No. Your - superior insisted that it be dropped. There is no charge against our man, you see. /

220. 1 B
A/B

CALLAN: So we both start with a clean slate. /

(221 on 4B)

(On 220 on 1B)

BES. A1/B1

AS KARSKY MOVES: KARSKY: Clean? What very odd words
221. 4 B you use. / It is time to go.
M.2/S. KARSKY L./CALLAN R.
KARSKY MOVES OUT L. HOLD
CALLAN AS HE COMES F.G.
222. 1 B (AS HE TURNS INTO CELL) CALLAN: I can't say I'll miss
L/A MRS. CALLAN X TABLE it. / Where am I going?
223. 4 B (AS HE TURNS) KARSKY: Helsinki...One moment.
MS. CALLAN PAN HIM L. INTO It is very cold at this time of year.
L/A M.2/S. WITH KARSKY We wouldn't like you to catch cold.
(CAM. 3 to C.)

CALLAN: The goods were returned in
mint condition.

224. 2 C KARSKY: Exactly. Au revoir David.
MCU CALLAN

225. 3 C CALLAN: You keep trying, don't you? Good-bye.
MCU KARSKY

226. 2 C KARSKY: Enjoy your freedom - while it
A/B lasts. /

227. 3 C CALLAN: Have you ever been to Helsinki? /
A/B

KARSKY: I haven't been there since 1960.
I was with the Embassy there.
But these days I never leave Moscow...

228. 2 C Indeed I rarely leave Lubyanka. /
CU CALLAN

229. 3 C CALLAN: Getting in a rut aren't you? /
CU KARSKY

----- TAPE STOP -----

(230 on 2K)

230. 2 K F/POLE 3

MMS. CORRIDOR
CALLAN AND TWO GUARDS
IN MIRROR
AS THEY APPEAR AND COME
F.G.D. P/BACK TO
DOOR AND PAN L.
WITH GUARD

27. INT. CORRIDOR. HELSINKI HOTEL. DAY.

AS HE OPENS DOOR:

231. 3 K BOOM A3

MMS. ROOM. SEE GUARD
ENTER AND COME F.G.D.R.
SEE CALLAN ENTER PAN HIM L.
TO BED AND THEN R.
FIND TWO GUARDS PROFILE R.
CALLAN L.

28. INT. BEDROOM. DAY.

CALLAN: Would you gentlemen care for
a drink? ... I think I
will ... Ah....You get to miss this
stuff...How long have we got to wait?
What'll we do then? Strip poker?
Capitalist joke!

232. 4 D Blimey - don't you two ever say anything?
L/A M.2/S. GUARDS

233. 1 J
MS. CALLAN. PAN DOWN AS
HE SITS

----- TAPE STOP -----

234. 2 M F/POLE 4

W.S. STAFFORD/CROSS/
RICHMOND

29. INT. CORRIDOR DAY

AS THEY REACH F.G. PAN
CROSS L. TO DOOR

----- TAPE STOP -----

CAN. 2 to N.

235. 2 N ROOM 35

W.S. BEDROCK SEE CROSS ENTER
WALK P.G. L. SEE STAFFORD
AND RICHMOND IN DOOR. LET 30. INT. BEDROOM, DAY.
CROSS OUT R.FR. LET STAFFORD
COME P.G. AND PAN HIM L.
TO DOORS.

236. 3 L
ES. CROSS

237. 2 N CROSS: O.K.
L.S. STAFFORD

238. 1 K
L.S. RICHMOND. PAN HIM L.
TO TABLE AND FIND STAFFORD RICHMOND: Good. Then we can all relax.
L. HOLD M.2/S. Would anyone care for a drink?

CROSS: No thank you.

RICHMOND: Oh please. You did both
give me your duty-free allowance after
all.

STAFFORD: Our pleasure.

239. 3 L RICHMOND: Surely you can help me
celebrate? /
M.H/A MCU CROSS

240. 2 N CROSS: No. Thank you.
L/A MCU RICHMOND

241. 3 L RICHMOND: Don't you want your colleague
back? /
A/B

242. 1 K STAFFORD: We want a little quiet, Mr.
2/S. A/B. Richmond.
AS RICHMOND COMES FWD.
PUSH TO CU.

RICHMOND: A little quiet...how long?

STAFFORD: Nineteen minutes.

■
(243 on 1J)

(On 242 on 1K)

POOL B5

RICHMOND: I shall try not to make
too much noise when I swallow.

----- TAPE STOP -----

243. 1 J BOOM A3
M.S. CALLAN

31. INT. CALLAN'S BEDROOM. DAY.

244. 4 D CALLAN: What d'you think? Not bad, eh? /
L/A M.2/S. GUARDS

245. 1 J (GUARDS -NO REACTION) / Of course I've had a bit of practice
MCU CALLAN recently. Even so...It really isn't
bad. /

246. 3 M
L/A. C.2/S GUARDS

247. 1 J (GUARDS -NO REACTION) / Tell me something - what do you two do when
CU CALLAN you're happy - burst into tears? /

248. 4 D PHONE RINGS
L/A M.2/S. GUARDS

GUARD: Da?

----- TAPE STOP -----

249. 1 L BOOM B5
MCU STAFFORD

250. 2 N 32. INT. RICHMOND'S BEDROOM. DAY.
MCU RICHMOND

251. 1 L STAFFORD AD LIB CHAT /
MCU STAFFORD

STAFFORD: Right. All right James.

252. 2 N Lead on/- And keep your hands in sight.
MS. CROSS. HOLD AS HE TURNS
TO OPEN DOOR

253. 3 M (AS DOORS OPEN) BOOM B6
MS. CROSS AS HE COMES
THRU DOORS

----- TAPE STOP -----

254. 2 P BOOM A4
L/S. DOOR
CROSS R. FRAME
SEE GUARDS AND CALLAN
ENTER L. FRAME

32A. DRAWING ROOM DAY

CALLAN AND GUARDS ENTER

----- TAPE STOP -----

255. 3 N BOOM B6
L.S. DOOR
CALLAN F.G.D. L.

RICHMOND AND STAFFORD ENTER

SEE RICHMOND AND STAFFORD
ENTER R.

----- TAPE STOP -----

256. 4 E SLUNG MIC.
W.S. ROOM
GROUPS EXTREME R. & L.

SEE CALLAN AND RICHMOND
WALK TOWARDS EACH
OTHER

THEY WALK TO CENTRE

----- TAPE STOP -----

257. 1 L BOOM B6
O/S. 3/S. CALLAN L./
GUARD C./RICHMOND R.

CALLAN: I see you did better than
I did./

258. 3 M
O/S. 3/S. CALLAN L./CROSS C.
RICHMOND R.

CALLAN: Oh please. Don't start
now. / I mean, we've got a lot in common,
him and me. Won't you introduce us?

259. 1 L
A/B

(260 on 3M)

(On 259 on 1L)

BOOM B6

260. 3 M GUARD: Tovarich! /
C.O/S. 2/S. CALLAN L./
RICHMOND R.
261. 1 L RICHMOND: Be quiet. My name is Richmond. /
C.O/S. 2/S. CALLAN L./RICH.R.
262. 3 M CALLAN: Callan. /
A/B
- RICHMOND: I am very pleased to see you.
- CALLAN: Me too.
- RICHMOND: You're well?
- CALLAN: I am, now. Yes....and you?
263. 1 L RICHMOND: Very well. /
A/B
- CALLAN: You know - not many people know exactly what they're worth do they?
- RICHMOND: You and I know.
264. 3 M CALLAN: We do now. /
A/B
- RICHMOND: I'm sorry we can't have a drink together.
- CALLAN: Some other time maybe...

(265 on 4L)

(On 264 on 3M)

BOOM B6

265. 4 L RICHMOND: Maybe.
M. PROFILE 2/S. CALLAN L./
RICHMOND R.
HOLD AS THEY MOVE UP &
DOWN STAGE
AND THEN LET THEM CROSS
OUT OF FRAME CALLAN L./
RICHMOND R.
266. 1 L RICHMOND: Goodbye.
MWS. RICHMOND-GUARD EXITS
267. 3 M CALLAN: So long.
MWS. CALLAN/CROSS
STAFFORD EXIT
268. 1 L
A/B
269. 3 M
A/B. HOLD AS CROSS SHUTS
DOOR
- TAPE STOP -----
270. 2 N BOOM E5
M.S. CROSS. HOLD AS HE SHUTS
DOOR & TURNS TO CAM. 33. INT. BEDROOM DAY.
271. 3 L CALLAN: Thanks...
MCU CALLAN CROSS: Don't mention it .../
272. 1 K
MCU STAFFORD REACTION
273. 2 N
MCU CROSS
274. 3 L
MCU CALLAN
- CALLAN: You want a trip to Russia - get a
good hair cut. How about a drink?
- STAFFORD: No thanks. I don't.
275. 2 N CALLAN: You do James. I'll get you one.
A/B. REACTION
276. 3 L CROSS: SHAKES HEAD.
A/B
277. 2 N CALLAN: Oh come on. You'd think this
CU CROSS was a wake.

(278 on 3L)

(On 277 on 2K)

ROOM B5

278. 3 L CROSS: We've already had that....Yours.
CU CALLAN
- CALLAN: Excuse me if I'm being too
sensitive - but I think something's
bothering you.
279. 2 N
A/B CU CROSS
280. 3 L CROSS: You bother me Mr. Callan.
A/B
- CALLAN: Ah - you had my job, and now
my ghost comes and asks for it back.
281. 2 N
A/B
282. 3 L CROSS: I don't believe in ghosts.
A/B
- CALLAN: You believe in me though,
don't you son? I've haunted you before.
283. 2 N
A/B
284. 1 K STAFFORD: We leave here in five minutes.
CU STAFFORD We go out quietly - and we don't quarrel.
285. 3 L
CU CALLAN AS HE MOVES L.
ZOOM OUT AND PAN L. TO 3/S. CALLAN: That suits me fine.
CROSS L./CALLAN C/
STAFFORD R.
STAFFORD: Do you have luggage?
PAN R. WITH CALLAN AND HOLD
IN N.S.
CALLAN: The stuff I took to East
Germany. The porter's looking after it.
Here's the check. You got a gun for me?
286. 2 N
MCU CROSS
287. 3 L CROSS: Nervous?
CALLAN A/B. PAN DOWN AS HE
SITS
CALLAN: Yes I am mate. You've got
the best killers in the world out there -
CROSS: They don't cheat on exchanges.

(288 on 1K)

(On 287 on 3L)

BOOM B5

CALLAN: There's always a first time, son -
and I don't want it to be me ... Give me

288. 1 K a gun./

L/A. 3/S. CALLAN R./STAFFORD C.

CROSS L. HOLD AS STAFFORD

GIVES REVOLVER TO CALLAN

289. 3 L (AS HE TAKES REVOLVER) /

M.S. CALLAN

290. 1 K CALLAN: It's been a long time./

L/A.MS. STAFFORD

STAFFORD: You'll manage. Have you been
through your luggage?

CALLAN: I watched them pack it.

291. 3 L STAFFORD: Was that your idea? /

A/B. ZOOM SLOWLY TO MCU.

CALLAN: Yes....they didn't like it but
they had to lump it. But my God they wanted

292. 1 K Richmond. /

A/B.

STAFFORD: Let's go.

----- TAPE STOP -----

T/CINE

16 mm D.H. COLOUR

S.O.F.

FX: JET TAKING OFF (DUB)

34. EXT. LONDON AIRPORT. DAY. (FILM)

CROSS: You see Callan....No K.G.B - Not
even a bogey man.

ON T/CINE

S.O.F.

CALLAN: Wait.

CROSS: Come on Callan. Charlie's waiting.

CALLAN: Have you got another car?

CROSS: It'll follow us. Stop worrying.

CALLAN: Let it take my luggage to George's Lab.

CROSS: Oh my God. D'you think there's a bomb in it?

STAFFORD: Better do as he says, James.

35. EXT. CAR. DAY. (FILM)

CALLAN'S CAR FOLLOWED BY JAG.

36. INT. CAR. DAY. (FILM)

ON T/CINE

S.O.F.

STAFFORD DRIVES. CALLAN AND CROSS IN
BACK. CALLAN LOOKS OVER HIS SHOULDER.

CALLAN: We're being followed.

CROSS: For God's sake, Callan. How
could they know where you were?

CROSS LOOKS OVER SHOULDER.

37. EXT. STREET. DAY. FILM.

A JAGUAR CAR FOLLOWS CALLAN'S.

38. INT. CAR. DAY. (FILM)

CALLAN: You never heard of a bleeper?

CROSS: You sent your luggage to the
Lab.

ON T/DINE

S.O.F.

CALLAN: I know, son. That's what bothers me. Pull up by that phone box.

39. EXT. PHONE BOX. DAY. (FILM)

CAR PULLS UP OOV. CALLAN ENTERS BOX AND
DIALS, HEARS PIP-PIP SOUND, PRESSES
COIN IN.

DISTORT

VOICE: (O.S.) New Scotland Yard.

CALLAN: There's a Jaguar 4.2 in Felpham
High Street. Licence UBY 614F. Four big
geezers inside.

DISTORT

VOICE: (OS) Is that our business, sir?

CALLAN: It will be. They're going to
do a bank. Now travelling along the A 316.
Towards London.

DISTORT

VOICE: (OS) What? Who's calling please?

CALLAN: Just a friend. You better
watch it mate. They've got shooters.

ON T/CINE

S.O.P.

HE HANGS UP. LEAVES BOX.

40. INT. CAR DAY.

FX: POLICE
BELL

POLICE BELL SOUNDS OOV.

41. EXT. STREET. DAY. (FILM)

A POLICE CAR ALONGSIDE THE CAR FOLLOWING
CALLAN'S. BOTH CARS STOP AND POLICEMEN
FILE OUT.

42. INT. CAR. DAY. (FILM)

CALLAN: Aren't our policeman wonderful.
Right mate. Put your foot down. Let's go
back to Charlie.

CAM. 4 TO PEDESTAL

293. 1 M

F/POLE 5

L/A M.W.S. DOOR X DESK
SEE CROSS/STAFFORD
ENTER. PAN R. WITH THEM
AND FIND LIZ AS THEY ENTER
HUNTER'S OFFICE.
PAN L. WITH LIZ TO M.W.2/S.
WITH CALLAN L.

43. INT. HUNTER'S H.Q. RECEPTION. DAY.

LIZ: David.....Oh, David!

(294 on 4F)

(On 293 on 11)

F/PCLE 5

LIZ: You're back...Mr. Hunters just told me. I still can't believe...and you look so well.

CALLAN: Not bad for a dead man.

LIZ: It's so good to see you....

HOLD AS CALLAN
GOES TO DOOR

CALLAN: You too....It's nice to be back. I think I'd better go in.

LIZ: Oh.....

294. 4 F (AS CALLAN COMES THROUGH)

BMS. C1/B3

O/S. GROUP
HUNTER R./CALLAN C./
STAFFORD C./CROSS L.

44. INT. HUNTER'S OFFICE. DAY.

295. 2 H

CROSS: Just like a plucked chicken.

CU HUNTER (THRU CROSS AND
STAFFORD

HUNTER: Ah Callan. You look rather better than I expected.

296. 4 F

A/B. HOLD AS CALLAN
COMES FORWARD

CALLAN: Yeah...they told me I was dead but I didn't believe it.

HUNTER: We couldn't risk a show trial. So we put you in your grave.

CALLAN: And then you resurrected me. Thanks. May I ask sir - is there a body in the grave?

297. 2 H

M.S. HUNTER/CROSS R./
CALLAN L.
PED DOWN AS HE SITS

(298 on 4F)

(On 297 on 2H)

BMS. C1/E3

HUNTER: Of course. Just in case we needed an exhumation order, you know.

CALLAN: Your section's never had any trouble in finding bodies.

298. 4 F HUNTER: No - we've been pretty
L/A. MCU CALLAN lucky. So far. /

HUNTER: Cross says you think you were followed?

299. 2 H CALLAN: I know I was, sir. /
MCU HUNTER

HUNTER: But you sent your luggage to George. He tells me it's clean. There's no bleeper. /
300. 4 F
A/B

301. 3 H CALLAN: It's on me then. /
L/A. M.3/S. CROSS L./
CALLAN C./STAFFORD R.

PHONE RINGS

CALLAN: It's got to be here. It's got to be.

HUNTER: Hunter.

CROSS: Unless you imagine it.

302. 2 H CALLAN: I tell you I know. /
M.S. HUNTER CENTRE/
CALLAN'S BODY L./CROSS BODY R.

303. 3 H HUNTER: I see ... Yes ... That's all they
A/B could do .. thank you for letting us know. /

304. 4 F (AS CALLAN LOOKS AT SOLDIERS) /
L/A CU CALLAN

(305 on 3H)

(On 304 on 4F))

BMS. C1/E3

305. 3 H CALLAN: Souvenirs ... of your little holiday ... You owning bastard./
MCU SOLDIER IN CALLAN'S HAND
HOLD ACTION
306. 4 F (AS HE PICKS UP HOMING DEVICE)
L/A. GROUP CHAIR F.G.R.
307. 2 H CALLAN: Nice little homing device.
Leads straight to Charlie. Now do you believe me, sir?/
M.S. HUNTER R./CALLAN'S BODY
LEFT
308. 3 H HUNTER: Oh I believe you. The man in the car behind you belonged to the Russian Trade Delegation./
L/A MCU STAFFORD
309. 2 H STAFFORD: Were they armed sir?/
A/B. HOLD SHOT AS CROSS & STAFFORD EXIT AND CALLAN SITS F.GD. L.
310. 4 F HUNTER: We'll never know. They claimed diplomatic immunity. Made quite a thing about it. It's nice to have you back, David. Thank you Cross, Stafford you can go.
M.S. CALLAN L./CHAIR R. Sit down. Rough, I gather./
- CALLAN: The worst...they had one geezer could have been Snell's twin brother.
- HUNTER: Did they use violence?
- CALLAN: Not much... Scopolamine injections.
- HUNTER: Oh dear.
- CALLAN: I didn't give them the big stuff... I'm sure I didn't. Your exchange came through just in time./
311. 2 H
CU HUNTER

(312 on 4F)

(On 311 on 2H)

BMS. 01/63

312. 4 F HUNTER: There is something I must tell
CU CALLAN you David. I would have preferred to
keep Richmond./ I was not allowed to.
313. 2 H CALLAN: I see.
A/B. CU HUNTER
314. 4 F HUNTER: I try to be honest with
A/B you when I can./
315. 3 H CALLAN: Honest...Yeah./ Who was at the
L/A. 2/S. CALLAN L./ funeral?
HUNTER R.
- HUNTER: All of us.
- CALLAN: And all dry-eyed.
- HUNTER: No. Liz was crying....
- CALLAN: Yes. Liz would.
316. 4 F HUNTER: I rather think Lonely cried
MCU CALLAN too. /
317. 2 H CALLAN: You invited him?
MCU HUNTER
- HUNTER: I doubt if Lonely has ever been
invited anywhere in his life. He just came
and was rather a nuisance.
- CALLAN: How?
318. 4 F HUNTER: He refused to believe in your
A/B death until - /

(319 on 2H)

(On 316 on 4F)

BUS. C1/E3

CALLAN: Until somebody threw a scare into him.

HUNTER: Exactly.

319. 2 H
A/B MCU HUNTER

CALLAN: Who did it? /

320. 4 F
A/B. MCU CALLAN

HUNTER: It's over, Callan. Over and done with. /

CALLAN: And a bloody waste of time.

HUNTER: I don't follow. -

321. 2 H
A/B

CALLAN: You scare the lights out of him to make him believe I'm dead - and now I'm back. /

322. 4 F
A/B

HUNTER: But Lonely is still scared. It may be that that will be useful in the future. /

323. 2 H
MS. HUNTER. PAN UP AS HE RISES

CALLAN: What happens now? /

324. 4 F
M.H/A. MS. CALLAN L./
HUNTER'S BODY R.

HUNTER: A holiday, I think. Good food, good fresh country air, a little exercise - /

CALLAN: A little debriefing?

HUNTER: That too.

325. 2 H
L/A MCU HUNTER

CALLAN: And then? /

326. 4 F
M.H/A. CU CALLAN

HUNTER: And then we'll see. There's a car waiting to take you now I'll come down to see you if I can. /

(327 on 2H)

(On 326 on 4F)

BMS. C1/B3

CALLAN: All right if I make a slight
detour?

HUNTER: Where?

CALLAN: I want to look at my grave
of course./

327. 2 H
L/A. CU HUNTER

----- TAPE STOP -----

T/CINE
16 mm D.H. COLOUR

S.O.F.

45. EXT. CEMETERY. DAY. (FILM)

LONELY STANDS LOOKING AT CALLAN'S GRAVE.

CRUNCH OF APPROACHING FOOTSTEPS. THE
FOOTSTEPS STOP.

CALLAN: (OS) Oy.

LONELY TURNS, SEES CALLAN COME UP TO
HIM SMILING. LONELY PASSES OUT COLD AND
CALLAN CATCHES HIM. AS HE HOLDS LONELY,
FROM HIS POV.1

C.S. GRAVE. 'DAVID CALLAN'
1931 - 1972 AT REST'

CALLAN LOOKS DOWN AT LONELY.

CALLAN: At rest. That'll be the day mate.
That'll be the day.

(328 on 1)

GRAMS: END MUSIC FOR
CUTTING ONLY - NOT TO
BE RECORDED

328. 1
CAP: BRICK WALL

SUPER SCANNER CAPTIONS:

1. Callan
EDWARD WOODWARD
2. Lonely
RUSSELL HUNTER

Cross
PATRICK MOWER
3. Hunter
WILLIAM SQUIRE

Bishop
GEOFFREY CHATER
4. Richmond
T.P. McKENNA

Snell
CLIFFORD ROSE
5. Previous Hunter
RONALD RADD

Parson
JONATHAN NEWTH

Stafford
PAUL WILLIAMSON
6. Karsky
JULIAN GLOVER

Lebidev
MICHAEL GODFREY
7. Liz - Hunter's Secretary
LISA LANGDON

Lonely's Auntie
QUEENIE WATTS
8. Milkman
JOHN JOYCE

Prison Guard
TERENCE DENVILLE
9. Callan written and created by
JAMES MITCHELL
10. Story Editor
GEORGE MARKSTEIN
11. Designed by
TERRY FRITCHARD
12. Producer by
REGINALD COLLIN
13. Directed by
MIKE VARDY

T/CINE